

Violin GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Anon.** The New Round O, arr. Huws Jones
- 2 **Vivaldi** Allegro: 5th movt from Sonata in G, RV 25
- 3 **Haydn** Allegretto: 2nd movt from the 'Clock' Symphony, Hob. I/101, arr. Forbes
- 4 **Handel** Presto (from Sonata for Flute, Op. 1 No. 9). *Sheila M. Nelson's Baroque Violinist (Boosey & Hawkes)*
- 5 **D. Ortiz** Recercada (*violin melody*). *The Early Music Fiddler, arr. Huws Jones (Boosey & Hawkes)*
- 6 **Purcell** Rondeau (from *Abdelazer*). *Superpieces, arr. Cohen (Faber)* or *The Best of Grade 4 Violin (Faber)*

*Violin Exam Pieces
2016–2019, Grade 4
(ABRSM)*

LIST B

- 1 **Dancla** Mazurka: No. 11 from *Petite école de la mélodie*, Op. 123, Book 2
- 2 **O. Bull** Sæterjentens Søndag (The Shepherd-girl's Sunday), arr. Svendsen
- 3 **Schubert** Entr'acte No. 3: No. 5 from *Rosamunde*, D. 797, arr. Blackwell
- 4 **Gabriel-Marie** La Cinquantaine. *The Best of Grade 4 Violin (Faber)*
- 5 **F. Kuchler** Allegro moderato: 1st movt from Concertino in D, Op. 12 (*Bosworth BOE003560*)
- 6 **Rieding** Marcia, Op. 44 (*Bärenreiter BA 8982: published with Rondo, Op. 22/3*)

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LIST C

- 1 **Paul Desmond** Take Five, arr. Huws Jones
- 2 **Weill & Brecht** Tango–Ballade, arr. Frenkel
- 3 **Timothy Salter** Daydream
- 4 **Daphne Baker** Harlequin (*Spartan Press SP232*)
- 5 **Scott Skinner** MacPherson's Blade. *Alastair Hardie's Compliments to 'The King' (Hardie Press)*
- 6 **Ros Stephen** Milonga pampeana. *No. 11 from Argentinian Tango and Folk Tunes for Violin, arr. Stephen (Schott ED 13379: Milonga pampeana piano accomp. published separately, ED 13692)*

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SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

| | <i>range</i> | <i>bowing requirements</i> | <i>rhythm pattern</i> |
|--|--------------|--|---|
| Scales | | | |
| A \flat , B, C, E majors; G, B, C minors (<i>minors harmonic or melodic, at candidate's choice</i>) | 2 oct. | separate bows <i>and</i> slurred (2 beats to a bow) | even notes <i>or</i> long tonic, at candidate's choice |
| Arpeggios | | | |
| A \flat , B, C, E majors; G, B, C minors | 2 oct. | separate bows <i>and</i> slurred (3 notes to a bow) | even notes |
| Dominant sevenths (<i>resolving on tonic</i>) | | | |
| In the keys of C and D \S | 1 oct. | separate bows | even notes |
| Chromatic scales | | | |
| Starting on A and E \ddagger | 1 oct. | separate bows <i>and</i> slurred (4 notes to a bow) | even notes |

SIGHT-READING*: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of $\frac{6}{8}$ and E \flat major. Shifts between 1st and 3rd positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 68 and 70

\S Starting on open string G and bottom A, respectively \ddagger Starting on bottom A and E, respectively

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)